



Los Angeles County
Office of Education



Promising Learners Project



“Encore of Empowerment”

Year Two - Theater and Music

Center for Distance and Online Learning



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PLP Academy Schedule

Welcome and Activities – Dotti and Mike

Inspirational Speaker (JGB)

Break

Guest Artist - Kellen L

Data Chat - Mike and Pree

Lunch

Conga Kids - “ Bridges ”

CANVAS Review - Shan T

CASEL & Survey - Karla and Jeannine

Closure Activity - Dotti and Mike



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Welcome & Introductions

Dotti Ysais - Project Director III

- *Center for Distance and Online Learning*

Mike Perez - Project Coordinator II

- *Promising Learners Project*





Meet the **CDOL TEAM**

"Collaboration is our magic!"



Dotti Ysaïs
Project Director III



Preetom Bhattacharya
Coordinator III



Arleen Bates
Coordinator III



Jeannine Flores
Coordinator III



Jennifer Mataele
Coordinator II



Miguel Perez
Coordinator II



Shan Tu
Coordinator II



Karla Sequeira
Coordinator I



Gerald Grant
Web Coordinator



Jonas Nagy
Multimedia Developer



Thomas Amiya
Distance Learning
Resource Specialist



Lisa Sun
Budget Analyst



Elizabeth Cabrera
Secretary

Collective Impact Partners



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PLP Content Experts and Teaching Artists



Jonathan G Brown
jonathangrantbrown.com/



Kellen Law
mskellenlaw.com



Barbara Garcia Vera
congakids.org



LACOE Partners - Child Welfare and Attendance



Dr. Andres Castro
Senior Program Specialist



Marie-Helene Demer
Senior Program Specialist



LACOE Partners - Foster Care



Angelica Ibarra
Senior Program Specialist



Christina Mayeshiro
Coordinator I





Promising Learners Project

Project Objectives:

Through innovative and intentional Professional Learning and Coaching, expertly infuse art disciplines and Social-Emotional Learning across content areas. To learn the best practices to engage the disengaged – the At Promise youth that are chronically absent.

GOALS

The Promising Learners Project participating school districts will gain and refine strategies and best practices that:

Goal #1



Decrease chronic absenteeism



Goal #2



Increase youth engagement



Goal #3



Increase family and community engagement



Goal #4



Increase safe and positive learning environments for youth



PLP.LACOE.EDU



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cdol.lacoe.edu



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PLP Allowable Expenditures

Funds may be used for:

Contracted Services and Direct Service Providers

- Students: Direct services from contracted providers.
- Staff: Professional development through contracted services.

Direct Costs

- Programmatic Interventions: Training and release time
- Project materials and supplies
- Services for project staff, providers, parents, and students
- Travel: Staff training
- On-site technical assistance
- Reimbursement rates not exceeding bargaining unit agreements





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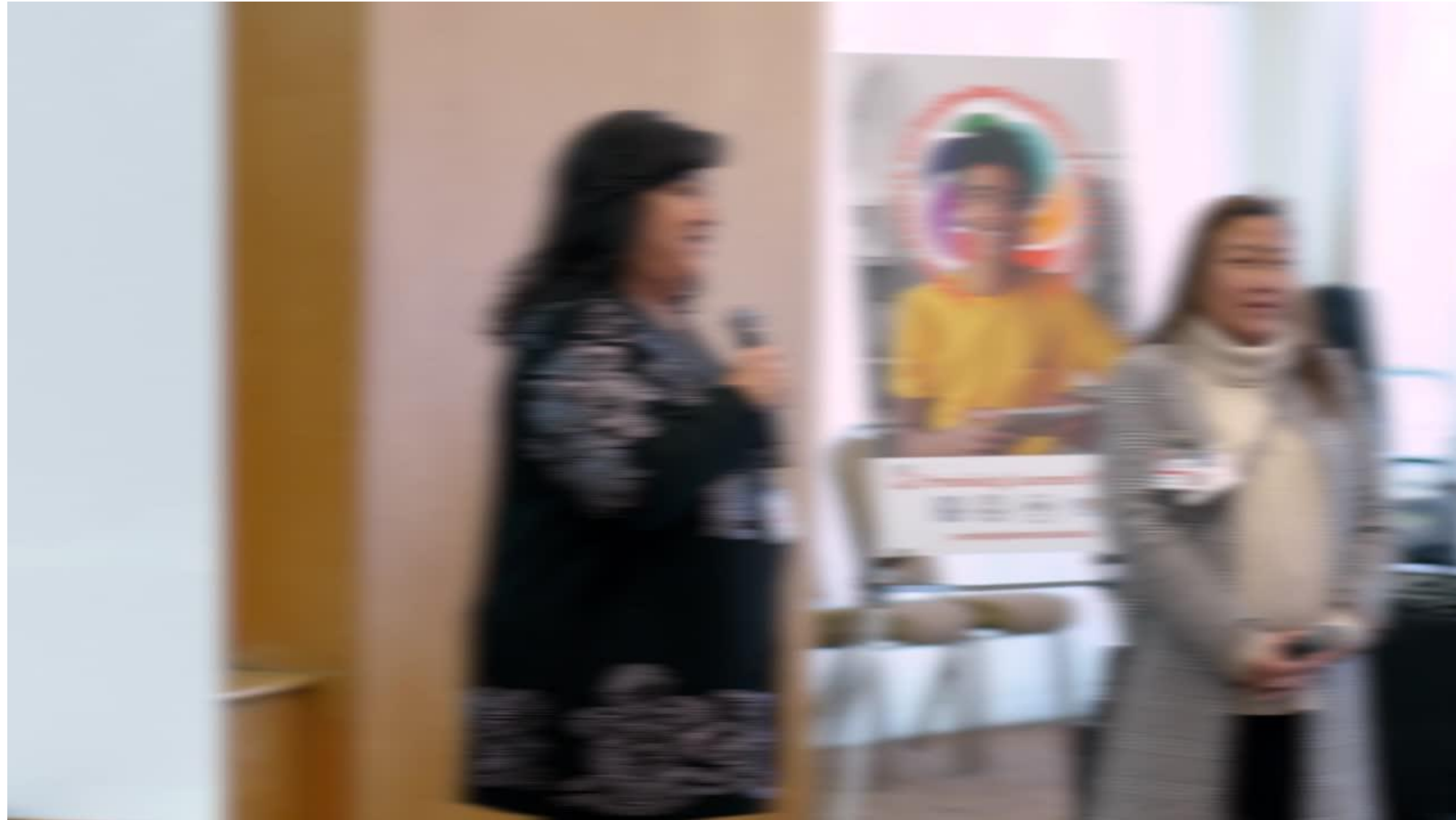
“Reviewing Progress”

Jennifer Mataele - Coordinator II

- *Center for Distance and Online Learning*



PLP Symposium 2024 - Year 1



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Group Activity:

Thinking Activities

See/Think/Wonder

Karla Sequeira - Coordinator I

- *Center for Distance and Online Learning*

Arleen Bates - Coordinator III

- *Center for Distance and Online Learning*



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Thinking Routines



HARVARD
GRADUATE SCHOOL OF EDUCATION



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See/Think/Wonder

Three Musicians (Picasso)





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Inspirational Speaker: **Jonathan Grant Brown**

Mike Perez - Project Coordinator II
• *Promising Learners Project*



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Jonathan Grant Brown

Inspirational Speaker

- **Innovative Leader:** Driving change in education.
- **Collaborator:** Working with stakeholders and empowering students.
- **Educator:** Holds a B.A. in Communication and M.Ed.
- **Experience:** Taught at UTPB and was Director of First Year Seminar and Student Success Center.
- **Professional Development:** Facilitator and strategist for colleges, universities, and secondary districts.
- **Focus:** Empowering students and educators for future success.
- **Belief:** Building relationships accelerates student learning and responsibility.





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Teaching Artist Introduction:

Kellen Law

Mike Perez - Project Coordinator II

- *Promising Learners Project*





Kellen Law

First Semester Artist

- **Artist:** Singer, dancer, and storyteller with early exposure to various art forms.
- **Formal Training:** Church and school choirs, ballet, and musicals.
- **Education:** Graduated from P.U.S.D. and Syracuse University with a B.F.A. in Acting.
- **Teaching Artist:** Experience with Theater for Young Audiences and organizations like SCT and The Pasadena Playhouse.
- **Focus:** Engaging students in art-making for social-emotional development and empathy.
- **Commitment:** Diversity, inclusion, and access to quality arts education.
- **Advice:** Remain curious and empathetic about students' experiences and ideas.



Creating Characters

Exploring the Link Between Theater
and Social-Emotional Learning



With Kellen Law

What are we doing today?

- Explore the tools and techniques actors use do their jobs
- Collaborate to create characters
- Practice our Social-Emotional skills
- Have FUN!



How do actors create
believable characters?



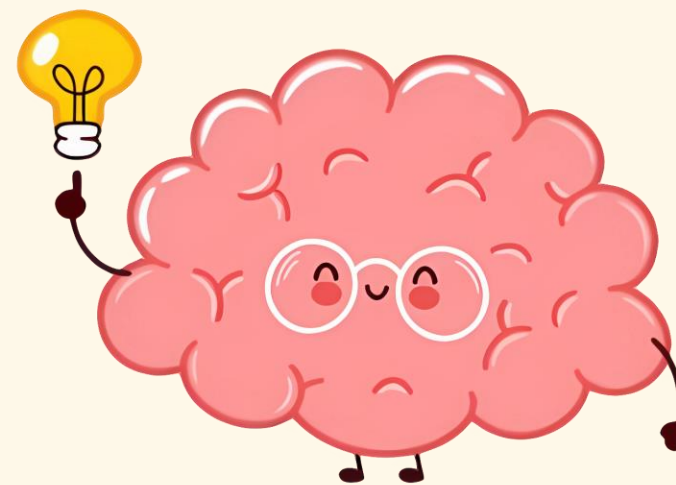
*Strategies that
incorporate all of
the “Actor’s Tools”.*

What tools do
actors use to
do their jobs?

BODY



IMAGINATION



VOICE



Social-Emotional Learning Competencies

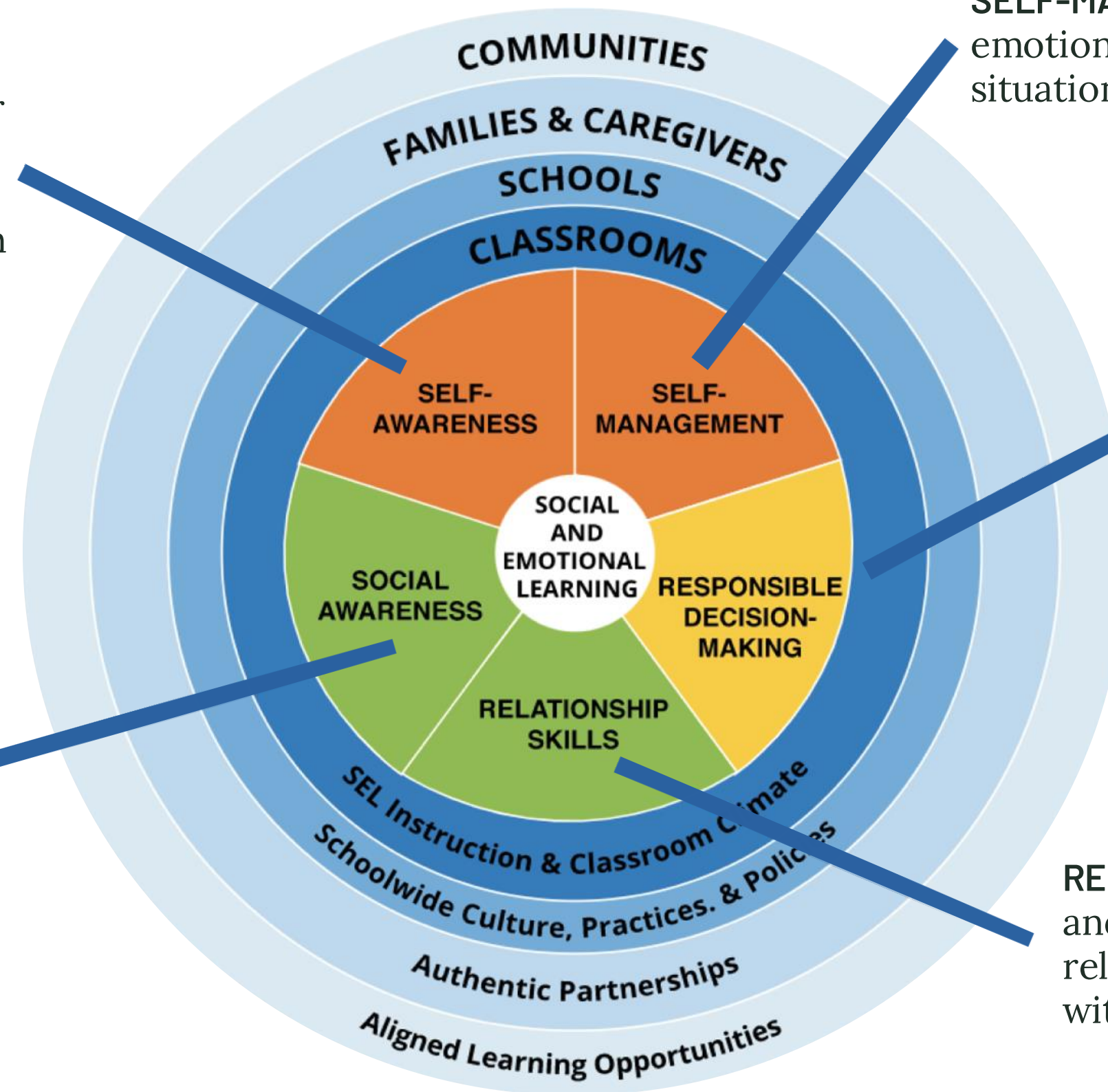
SELF-AWARENESS: Our ability to understand our own emotions, thoughts, and values and how they influence our behavior in different situations.

SELF-MANAGEMENT: Our ability to manage our emotions, thoughts, and behaviors in different situations and in order to achieve our goals.

SOCIAL-AWARENESS: Our ability to understand the perspectives of and empathize with others, including those from different backgrounds, cultures, and environments.

RESPONSIBLE DECISION-MAKING: Our ability to make caring and useful choices about our personal behavior and our interactions with other people in different situations.

RELATIONSHIP SKILLS: Our ability to establish and maintain healthy and supportive relationships and to move through settings with a variety of different people.



Creative Drama

"Focusing on the process instead of the product"





IMPROVISATION

A form of drama in which the story, characters, dialogue and/or movement are made up right in the moment

IMPROVISATION

THINGS TO KEEP IN MIND!



Say “Yes!, and...”



Be detailed and specific



Commit to your choice



Try to stay focused on the present instead of the past



Listen and pay attention to what your partner is offering



Embrace making mistakes

"GO, STOP, DROP, MELT" STEPS

1. Listen for me to say one of these words.
2. When I do, it's your turn to respond with the corresponding movement.

YOU ADD ONE!

1. Use your imagination to come up with a short series of movements. 2-3 at most!
2. Give it a name.
3. Teach it to us!

ENVIRONMENTS

1. Respond to what I'm saying using your imagination and body.

GO

STOP

DROP

MELT

REVERSE

REWIND

**YOU ADD
ONE!**

Go, Stop, Drop, Melt

Social-Emotional Learning Competencies

SELF-MANAGEMENT

- Managing our emotions
- Practicing self-discipline

RESPONSIBLE DECISION-MAKING

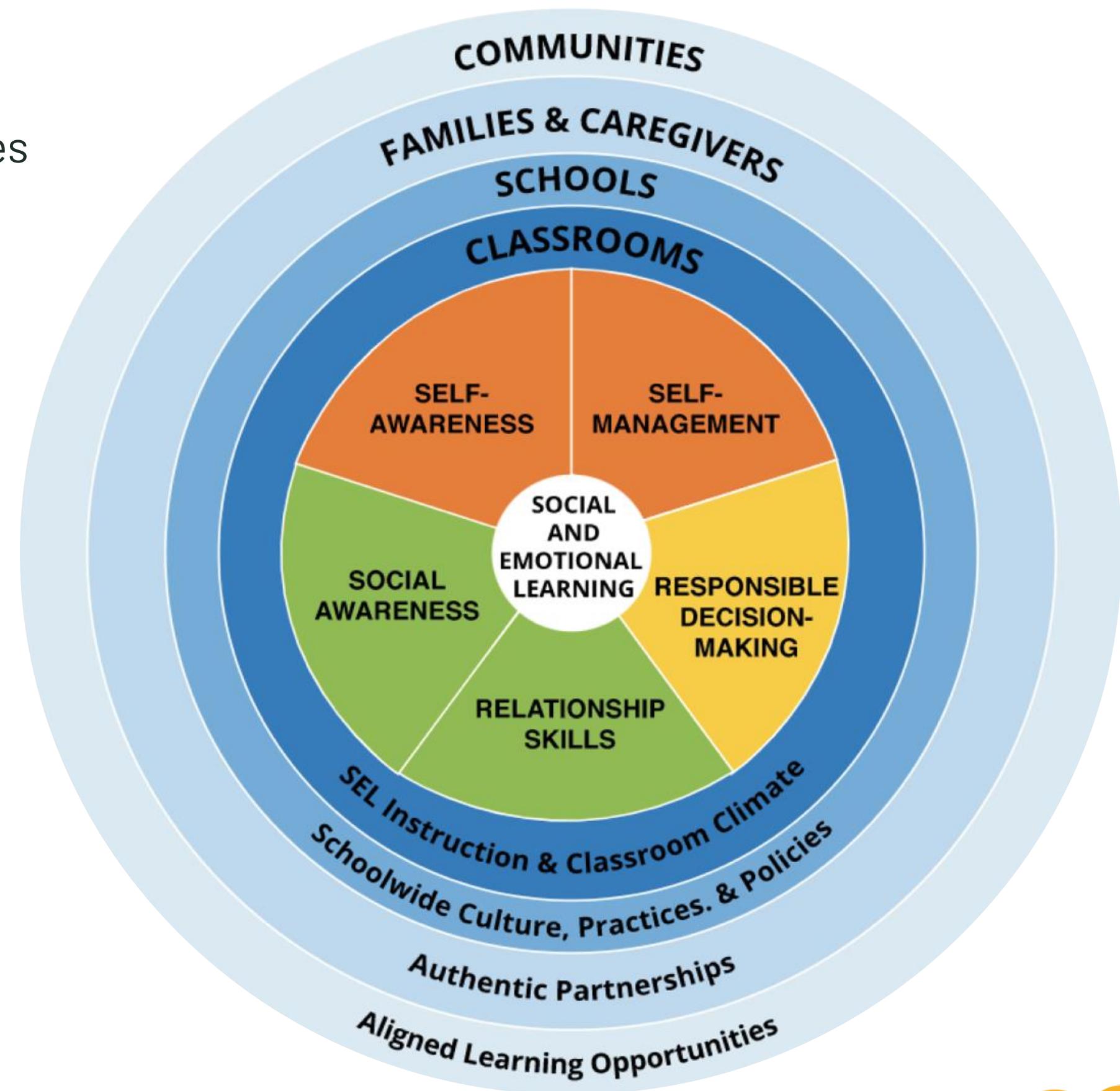
- Anticipating and evaluating the consequences of our actions

RELATIONSHIP SKILLS

- Communicating effectively
- Resisting negative social pressure

SELF-AWARENESS

- Experiencing self-efficacy
- Practicing a growth mindset



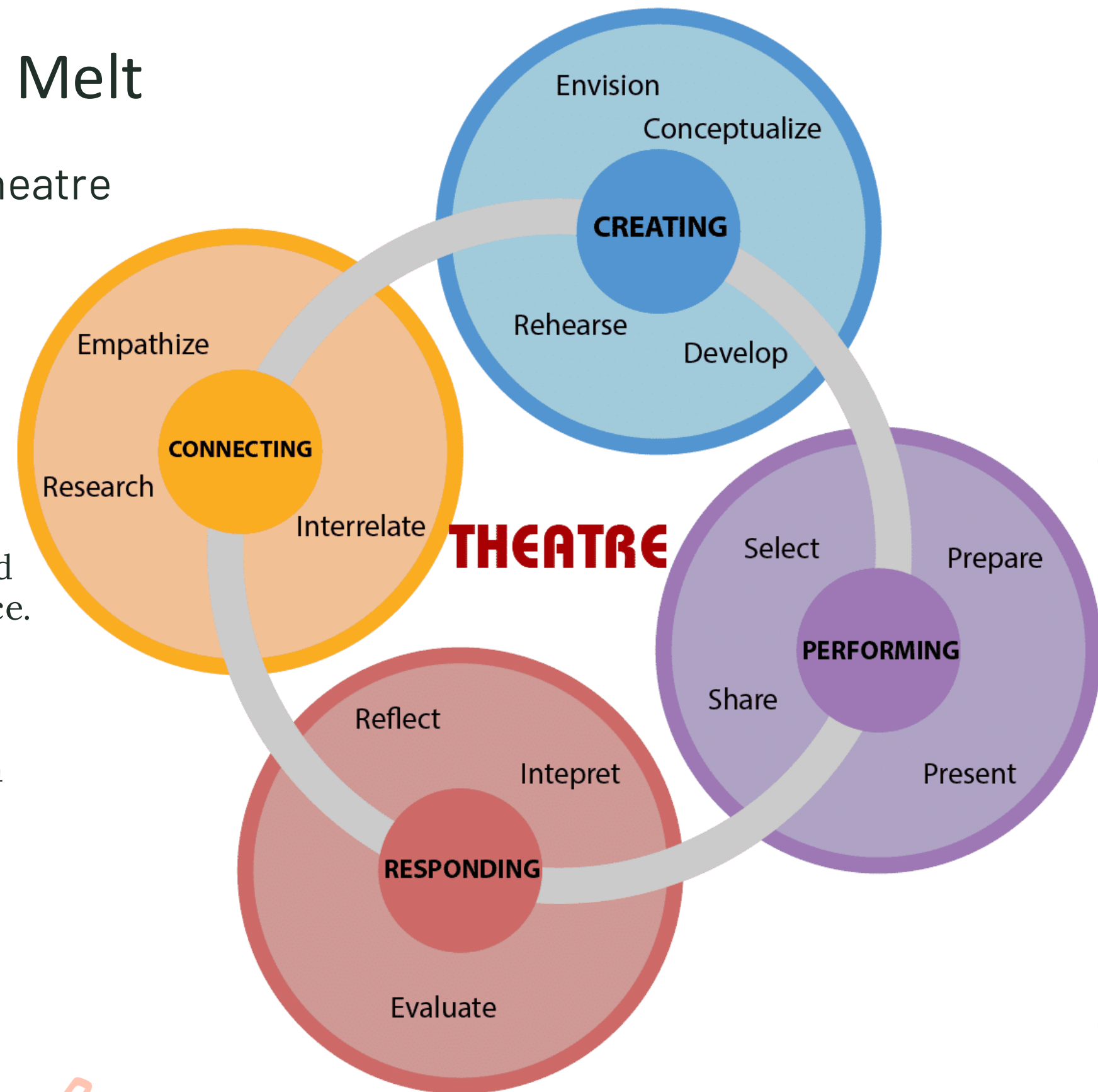
Go, Stop, Drop, Melt

CA Standards for Theatre

6.TH:Pr4.b. Experiment with various physical choices to communicate character in a drama/theatre work.

7.TH:Pr5.a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

8.TH:Re8.a. Recognize and share artistic choices when participating in or observing a drama/theatre work.



**“GO, STOP, DROP, MELT”
BRAINSTORM!**

**Embodying
math terms
and
concepts**

**Reviewing
vocabulary
words**

*How can you use this activity in
your classroom?*

*What other content areas can you
integrate ?*

**Guided
exploration
of different
historical
periods**

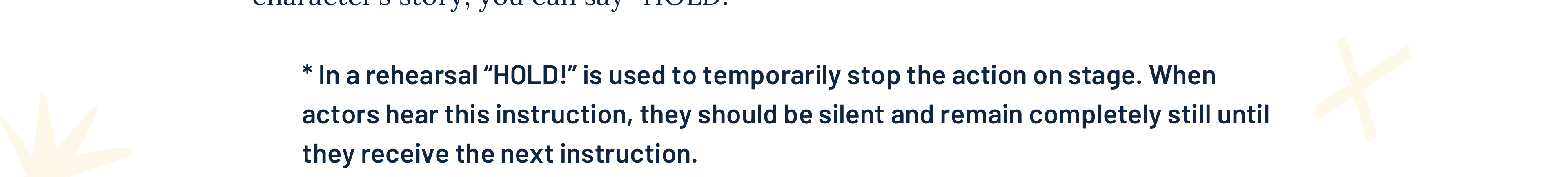
**Learning about
the
characteristics
of various
biomes**

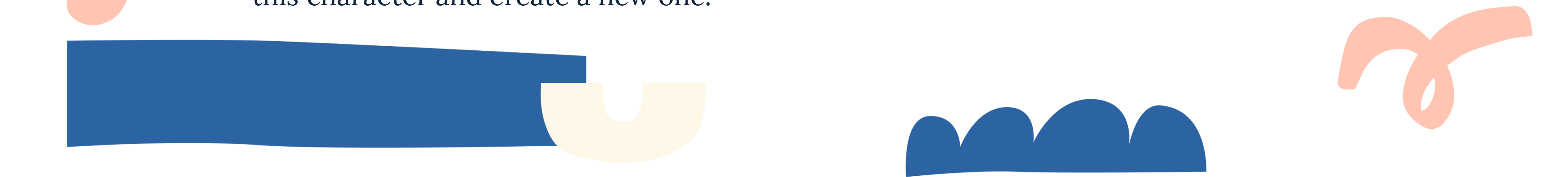


"HOLD!" STEPS

1. Each person will contribute a different statement about the character we're creating.
2. We'll repeat the statement and include the information in our improvisation.
3. If someone says something and you don't understand how it connects to the character's story, you can say "HOLD!"*

*** In a rehearsal "HOLD!" is used to temporarily stop the action on stage. When actors hear this instruction, they should be silent and remain completely still until they receive the next instruction.**



4. The person who says "HOLD!" will get to explain why they paused the activity. After they've shared, we'll discuss as a group how we want to move forward.
 5. Continue until the leader says "AND SCENE!" which means it's time to say goodbye to this character and create a new one.
- 



Hold!

Social-Emotional Learning Competencies

SELF-MANAGEMENT

- Managing our emotions
- Practicing self-discipline
- Showing the courage to take initiative

RESPONSIBLE DECISION-MAKING

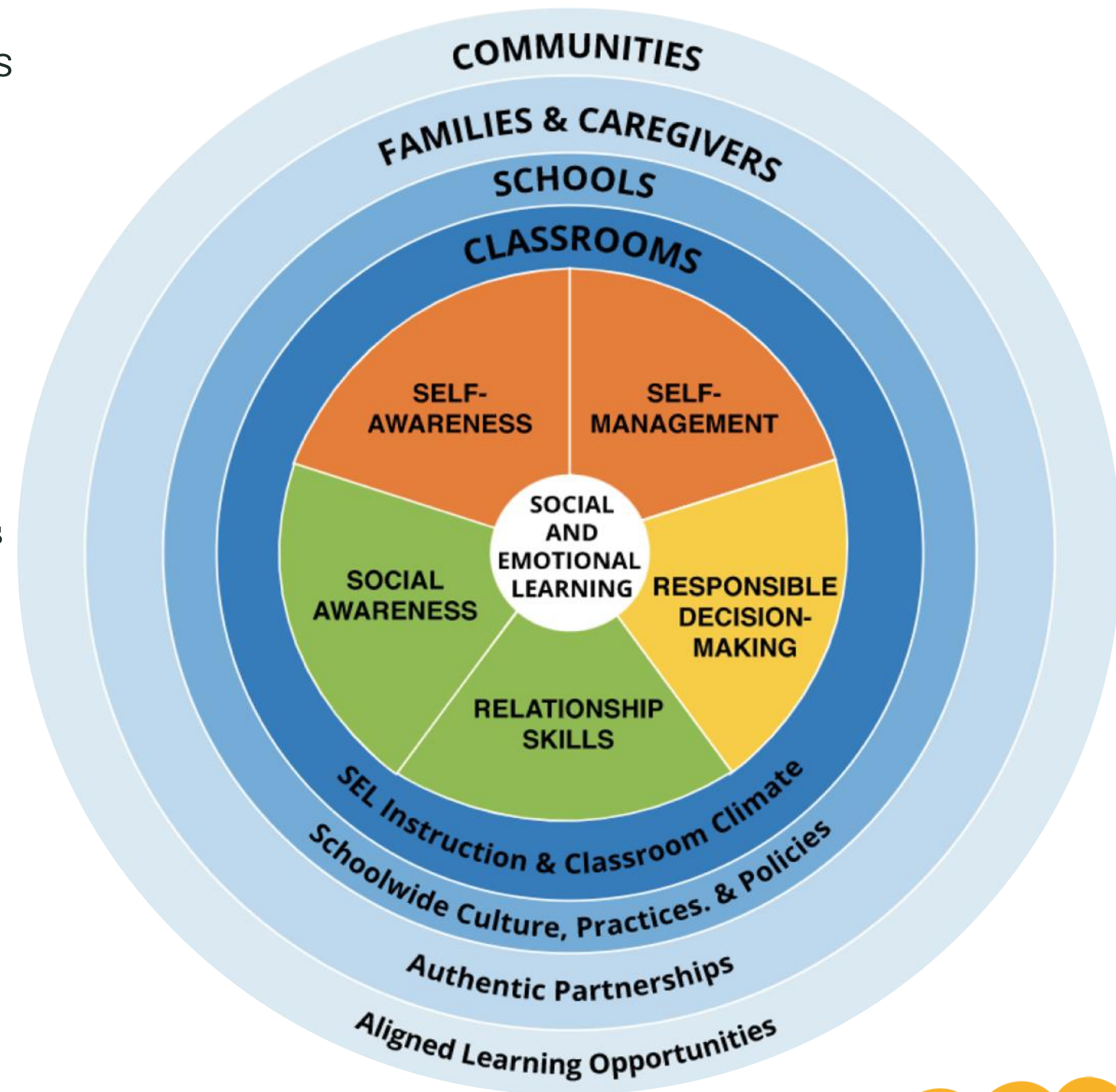
- Anticipating and evaluating the consequences of our actions
- Demonstrating curiosity and open-mindedness

RELATIONSHIP SKILLS

- Communicating effectively
- Practicing teamwork and collaboration
- Resolving conflicts constructively

SOCIAL-AWARENESS

- Taking others' perspectives
- Showing concern for the feelings of others
- Recognizing the strengths of others



Hold!

CA Standards for Theatre

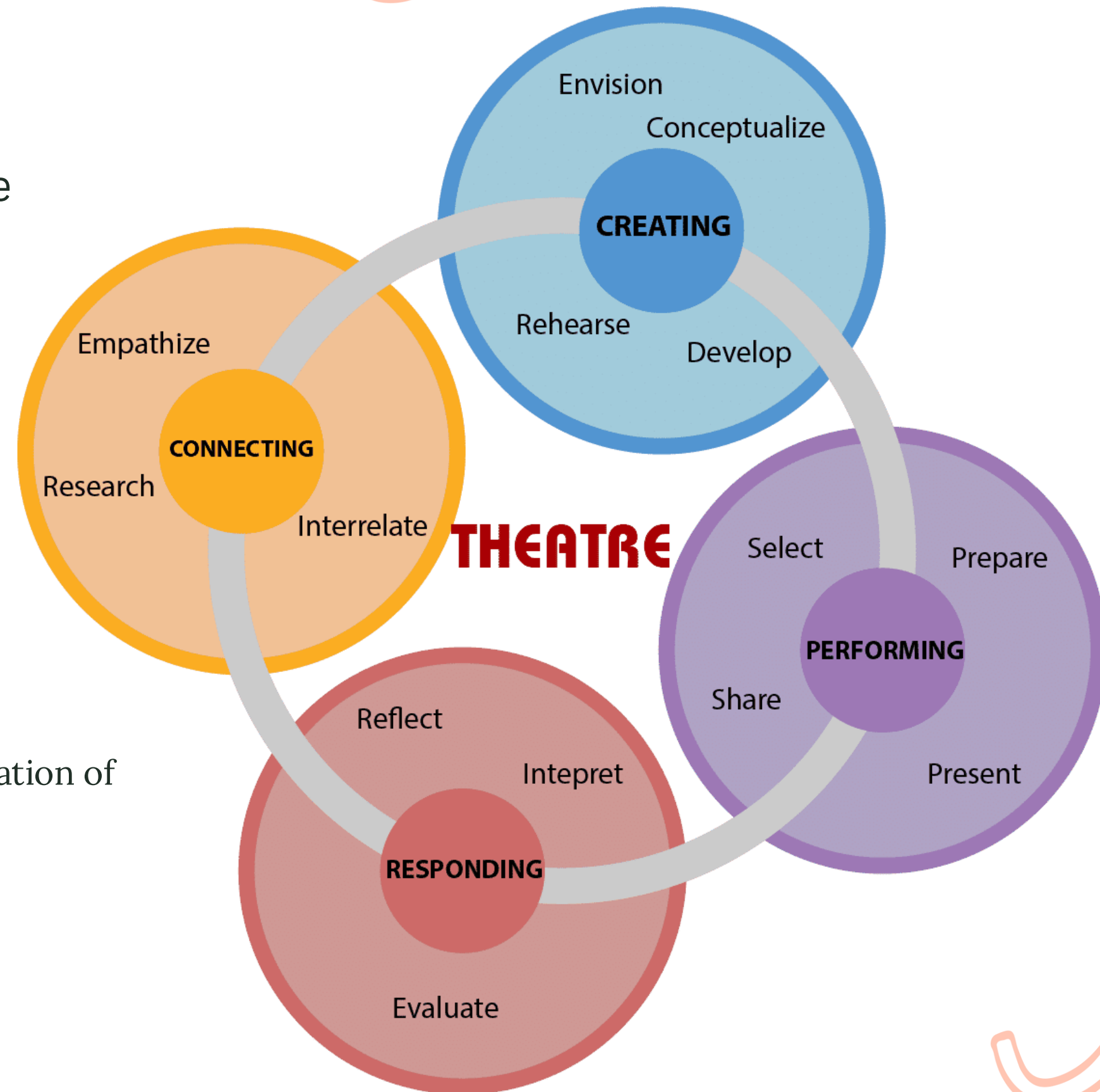
7.TH:Cr3.b. Develop effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

7.TH:Cr2.b. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.

8.TH:Re8.a. Recognize and share artistic choices when participating in or observing a drama/theatre work.

8.TH:Re7 Apply appropriate criteria to the evaluation of artistic choices in a drama/theatre work.

7.TH:Cn10 Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.



**“HOLD!”
BRAINSTORM!**

**Embody
characters
from
literature**

**Review the
qualities of
different
elements from
the periodic
table**

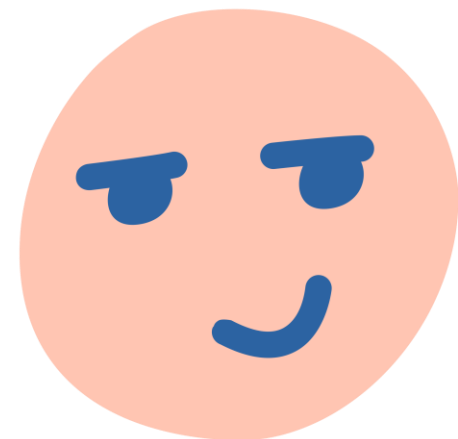
*How can you use this activity in
your classroom?*

*What other content areas can you
integrate ?*

**Learn about
different
parts of
speech**

**Embody
historical
characters**

THANK YOU FOR PLAYING
WITH ME!





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Data Dive:

Foster & Unhoused Youth

Mike Perez - Project Coordinator II

- *Promising Learners Project*

Dr. Pree Battacharya- Project Coordinator III

- *Center for Distance and Online Learning*



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Data Analysis

Purpose: Examine your school/district's Foster and Unhoused student data to inform strategies and support

Focus areas:

- **District Snapshot**
- **Chronic Absenteeism**
- **Suspension Rates**
- **Academic Indicators (ELA and Math)**
- **Graduation Rates**
- **College Readiness**
- **Collaborative support systems**

Goal: Identify areas for improvement and develop action plans

Importance: Ensuring equitable education and success for all Foster and Unhoused students





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Los Angeles Educational Passport - EPS



Los Angeles
Educational
Passport System





Los Angeles Educational Passport - EPS



Source: California Department of Education (CDE) Dashboard Resources

The California School Dashboard displays the performance of districts, schools, and student groups on a specific set of state and local measures. Measures are based on student data that are annually collected across the state and apply to all districts, schools, and student groups.

The purpose of the Accountability, Support and Monitoring (ASM) visualization is specific to Los Angeles County Non-Charter Schools trends and comparisons. Enabling users to select several drop-down filters to summarize reviewing each metrics performance throughout the years.

Metrics Overview

1. Categories (All Student)

A compilation of all metrics summary into one page.

2. Chronic Absenteeism Rate (%)

The Chronic Absenteeism state indicator shows how many students were absent for 10 percent or more of the total instructional school days each student was expected to attend. For accountability, the Chronic Absenteeism indicator only applies to students in grades Kindergarten through grade 8.

3. Suspension Rate (%)

The Suspension Rate state indicator shows the percentage of students who were suspended for at least one aggregate day in a given school year. Students suspended for multiple days or multiple times are only counted once in the suspension rate.

4. Graduation Rate (%)

The Graduation Rate state indicator reflects the number of students who graduate with a regular high school diploma in four or five years.

5. English Learn Progress (%)

The English Learner Progress Indicator (ELPI) reports on the progress English learner (EL) students are making towards English language proficiency at their schools and districts. The ELPI relies on the results of the Summative English Language Proficiency Assessments for California (ELPAC), including Summative Alternate ELPAC results, to determine EL student progress.



6. Academic Performance (Distance from Standard)

On the California School Dashboard (Dashboard), districts and schools that serve students in grades three through eight and grade eleven receive two Academic Indicators: one for English language arts/literacy (ELA) and one for mathematics. Student performance on the Smarter Balanced Summative Assessments and the California Alternate Assessments (CAAs) are used to determine the results for these indicators. Each Academic Indicator is calculated using two components: Distance from Standard (DFS) and a participation rate. The sections below describe these in detail.

7. College/Career (% Prepared)

On the California School Dashboard (Dashboard), districts and schools that serve students in grade twelve receive the College/Career Indicator (CCI). This indicator looks at how well local educational agencies and schools are preparing graduates for college and/or career. Graduates who meet specific CCI "prepared" criteria are included in the calculations of the CCI rate.

▶	Information	1. Categories (All Students)	2. Chronic Absenteeism Rate (%)	3. Suspension Rate (%)	4. Graduation Rate (%)	5. English Learn Progress (%)	6. Academic Performance (DFS)	7. College Career (% Prepared)	
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Los Angeles Educational Passport - EPS



[2023 Dashboard Five-by-Five Colored Tables](#)

District Name:

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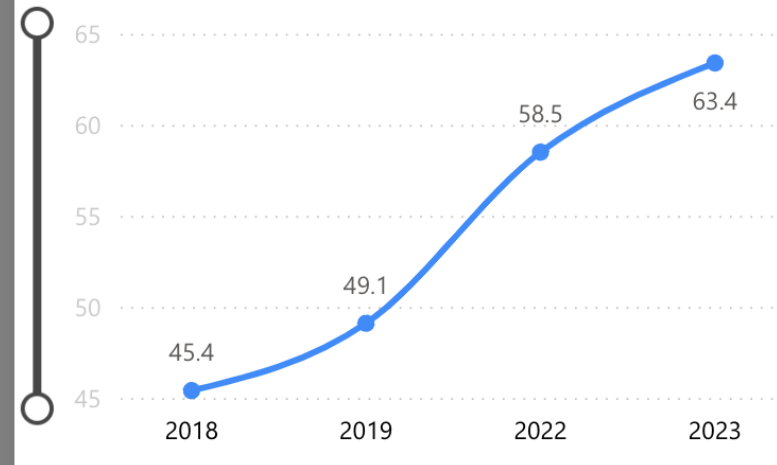
Reporting Year:

All

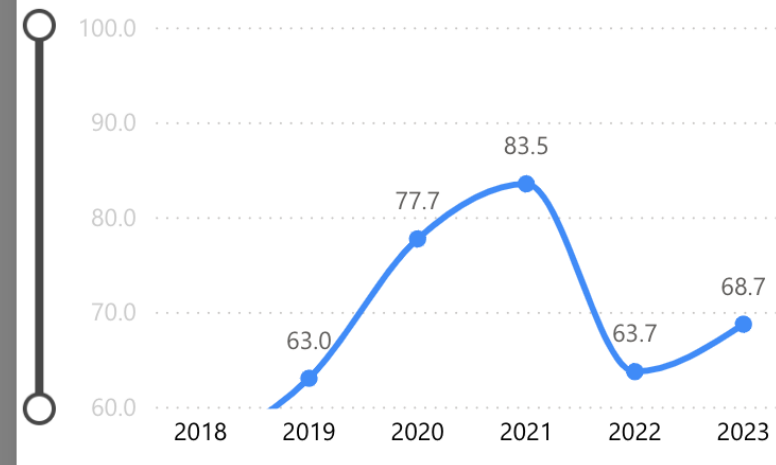


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Accountability, Support and Monitoring

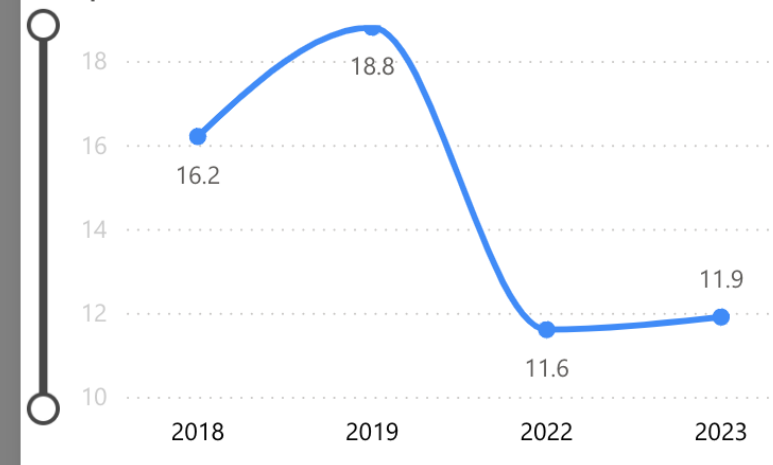
Chronic Absenteeism Rate



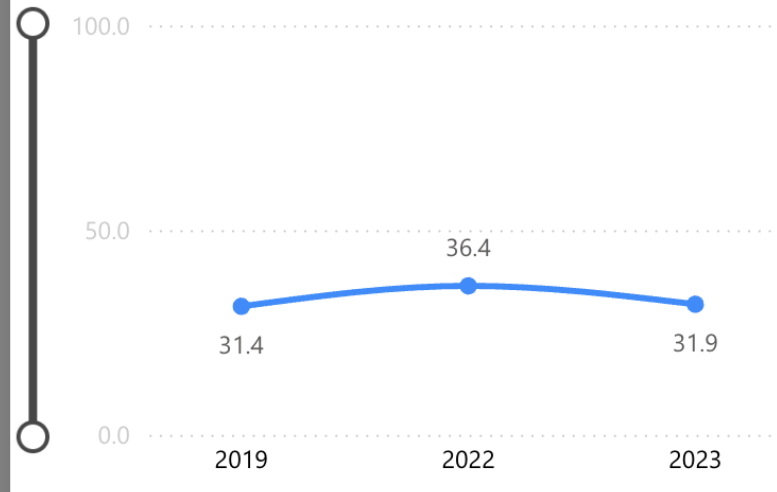
Graduation Rate



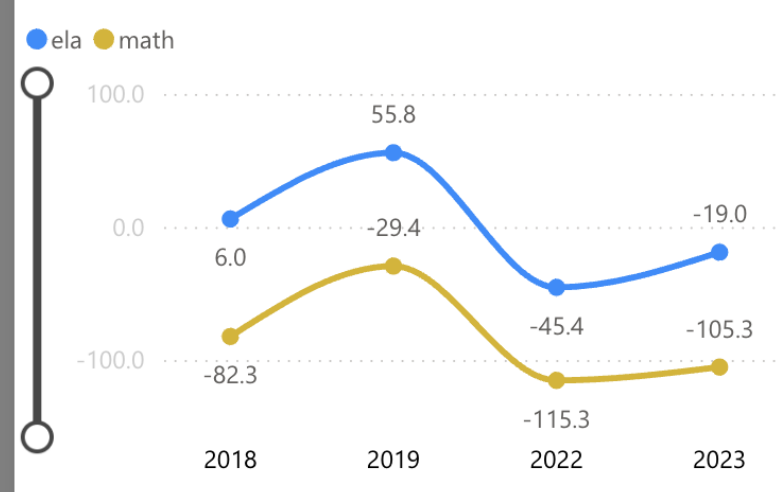
Suspension Rate



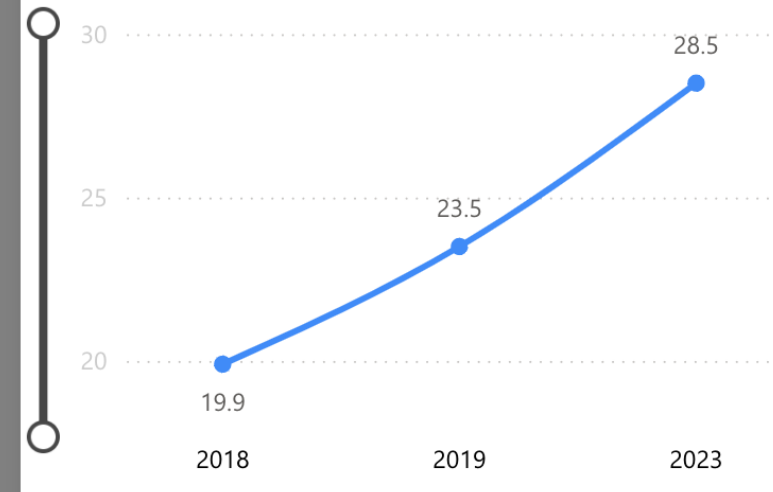
English Learner Progress Indicator



Academic Indicator (DFS)



College Career





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Bridges to Success

In what ways might our foster and unhoused students feel isolated or disconnected from the school community? How can we identify these students early and create intentional pathways for connection?



What specific strategies have you found effective in building trusting relationships with foster and unhoused youth? How can we systematically foster positive connections between these students and supportive adults in our schools?

How can we transform our school environments to create a genuine sense of belonging for foster and unhoused youth? What tangible actions can we take to ensure these students feel fully integrated and supported in all aspects of school life?"



Addressing
Isolation

Building Relations

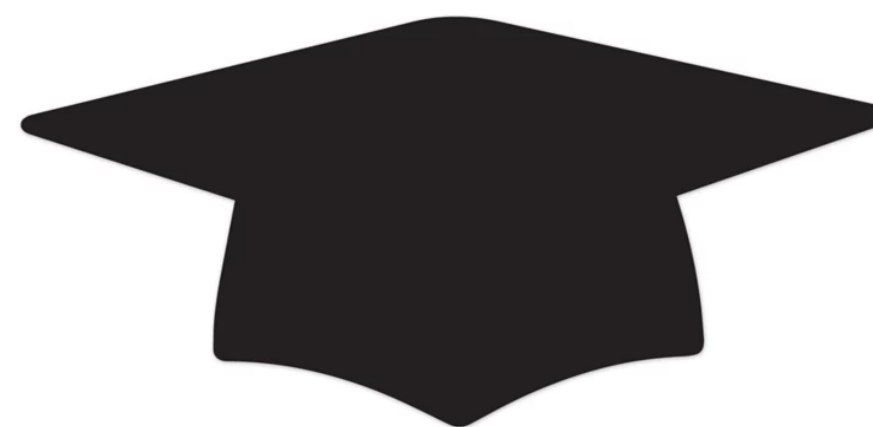
Creating a sense
of belonging



Bridges to Success



In what ways can we strengthen the bridge between teachers and foster/unhoused students to create lasting, supportive relationships? How can these connections be leveraged to improve academic engagement and achievement?



What specific interventions or support systems have you implemented to ensure foster and unhoused youth not only reach graduation but are also prepared for post-secondary success? How can we help these students envision and plan for their futures beyond high school?



How can we transform our classroom environments to not just connect with, but deeply engage our foster and unhoused students? What specific strategies have you found effective in sparking genuine interest and active participation from these students who may feel disconnected?

From isolation to engagement

Building bridges through relationships

Paving the way to graduations and beyond



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Teaching Artist Introduction:

Conga Kids “Bridges”

Mike Perez - Project Coordinator II

- *Promising Learners Project*



Los Angeles County
Office of Education

Barbara Garcia Vera

Conga Kids

- **Nonprofit Executive:** Vice President of Programs and Administration at Conga Kids.
- **Educational Impact:** Serves 50,000 children across 16 school districts and community organizations in Los Angeles and Orange counties.
- **Program Innovator:** Oversees diverse initiatives including In-School Residency Programs, Discover the Diaspora Assemblies, and Expanded Learning Social Dance and Music Program.
- **Curriculum Developer:** Integrates CASEL competencies of Social Emotional Learning (SEL) and inclusive practices into dance and music education.
- **Youth Empowerment:** Fosters confidence, teamwork skills, and community sense in students through transformative experiences.
- **Holistic Development:** Focuses on cultivating self-awareness, self-management, relationship skills, social awareness, and responsible decision-making in students.
- **Cultural Bridge:** Promotes understanding of diverse traditions through programs like Afro-Cuban Traditions and Bridge to America assemblies.





Presented by

Barbara Garcia Vera
Vice President of Programs &
Administration

**We Promote Social and Emotional Well-being and
Inclusive Practices through Dance and Music!**

Discover the Diaspora Assembly

BRIDGE TO AMERICA

(Resilience is the overall theme of the show!)

60-Minute
Performance

The **"Bridge to America"** is a lively Conga Kids show where students explore the journey of African descendants to America as they embark on **a rhythmic quest around the world through a time machine.**





Students will discover:

- **Dance:** Dance Styles (Tap Dance, Charleston, Disco, and Hip Hop)
- **The Power of Music:** The rhythms come alive through sounds of various instruments (Saxophone, Piano, Guitar, and Drums)
- **History:** A cultural understanding of African descendants
- **Cultural Unity & Storytelling:** Spreading joy and celebration despite cultural challenges

SEL & DEI Based
Curriculum!

Diasporic
Dances & Music



Elementary School Programs Overview 2024-25

Diversity,
Equity &
Inclusion

Salsa
Merengue
Cumbia
Charleston
Authentic
Jazz Hip-Hop
Reggaetón



In School Residency

4th Grade, 10-Week

5th Grade, 20-Week

50 Minutes, Social Dances of the African Diaspora **such as Lamban, Merengue, Son Cubano, Salsa, Authentic Jazz, Cumbia, Hip-Hop & Reggaetón.**

Including a Culmination Performance & Regional Competitions.

Discover the Diaspora Assembly

One-Hour Immersive Program

"Afro-Cuban Traditions" or
"Bridge to America"

**An Interactive Performance by
LA's Top Dancers and Musicians
for all Grade Levels K!**

**AfterSchool, Weekend, & Summer
Sessions Available upon Request.*

Bridge the Generations

Five, 2-Hour Lessons

Our Families & Caregivers to Build
Community!

**Learn the Rhythms & Routines of
Merengue & Disco-Funk for the Entire
School!**

**AfterSchool, Weekend, & Summer Sessions
Available upon Request.*

Expanded Learning Social Dance & Music Program

**20-Lessons: One lesson per week
for 20 weeks**

or 2-lessons per week for 10 weeks

**2-3 Hours of Instructions & Workshops on
Dances such as Salsa, Merengue, Cumbia,
& Hip-Hop for the Entire School!**

**Weekend & Summer Sessions Available
upon Request.*



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Group Activity:
See/Think/Wonder

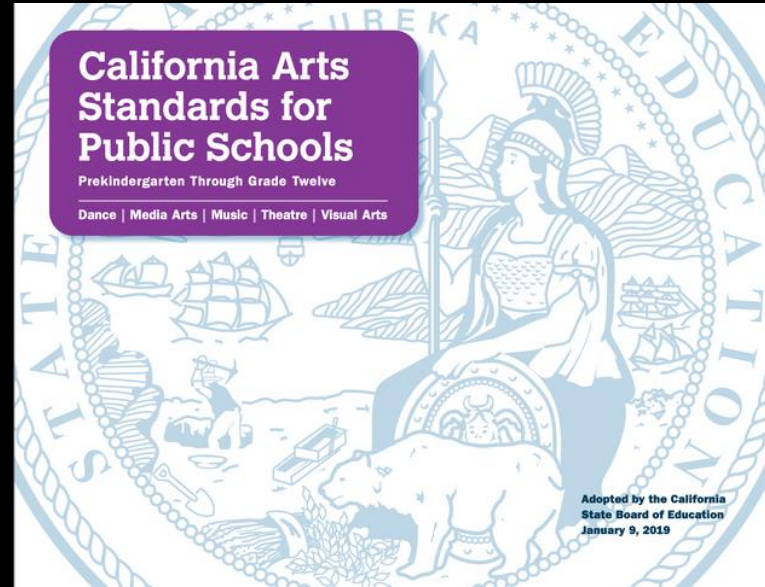
Bridges to America



"Bridges" CA Standards Alignment

Visual Arts:

- **4.VA:Re7.2** - Analyze components in visual imagery that convey messages Numbering explanation
 - Students analyze how images communicate messages. This could apply to any visual elements in the "Bridges" performance.
- **5.VA:Re7.2** - Identify and analyze cultural associations suggested by visual imagery
 - Students analyze cultural meanings in images, which could apply to any visual elements in "Bridges."
- **6.VA:Re7.2** - Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions
 - Students analyze how visual elements affect thoughts and emotions, potentially applicable to visual elements of "Bridges."
- **7.VA:Re7.2** - Analyze multiple ways that images influence specific audiences
 - Students analyze how images affect different groups, potentially applicable to visual elements of "Bridges."
- **8.VA:Re7.2** - Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions
 - Students compare how different contexts affect responses to images, potentially applicable to visual elements of "Bridges."



Dance:

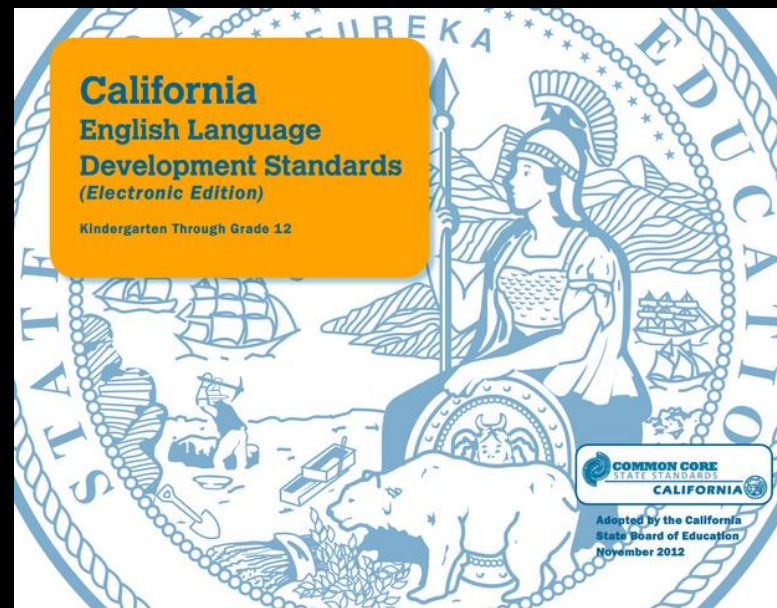
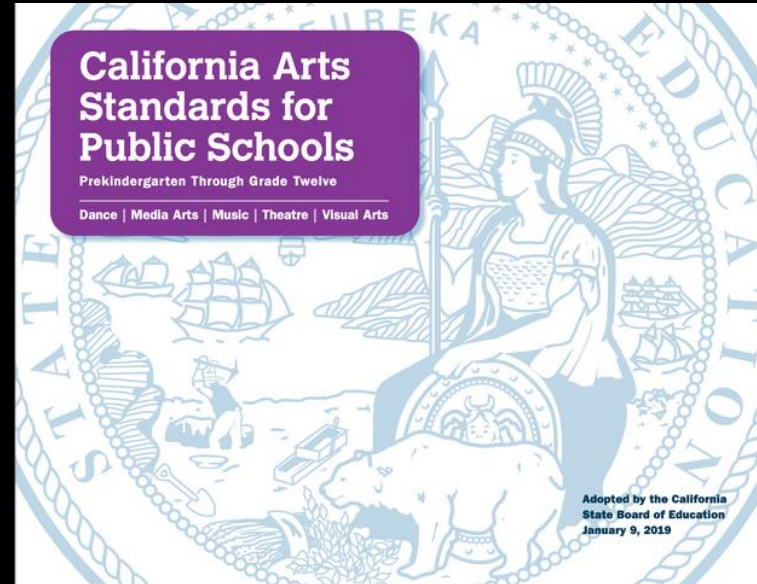
- **4.DA:Re7.2** - Analyze how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent
 - Students analyze how different elements of dance communicate meaning across various cultural contexts. This directly applies to the dance elements in "Bridges."
- **5.DA:Re7.2** - Identify and analyze cultural associations suggested by visual imagery
 - Students analyze how dance communicates meaning across styles, directly applicable to "Bridges" dance elements.
- **6.DA:Re7.2** - Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent
 - Students explain how dance elements communicate across genres, directly applicable to "Bridges" dance content.
- **7.DA:Re7.2** - Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent
 - Students compare dance elements across genres, directly applicable to "Bridges" dance content.
- **8.DA:Re7.2** - Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent
 - Students compare dance elements across genres, directly applicable to "Bridges" dance content.



"Bridges" CA Standards Alignment

Music:

- **4.MU:Re7.2** - Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context
 - Students explain how musical elements and context influence how we respond to music. This applies to the musical elements of "Bridges."
- **5.MU:Re7.2** - Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context
 - Students explain how musical structure and context influence responses to music, applicable to "Bridges" music.
- **6.MU:Re7.2** - Describe how the elements of music and expressive qualities relate to the structure of the pieces
 - Students describe how musical elements relate to structure, applicable to analyzing "Bridges" music.
- **7.MU:Re7.2** - Classify and compare how the elements of music and expressive qualities relate to the structure of contrasting pieces
 - Students compare how musical elements relate to structure in different pieces, applicable to analyzing "Bridges" music.
- **8.MU:Re7.2** - Compare how the elements of music and expressive qualities relate to the structure within programs of music
 - Students compare how musical elements relate to structure across a program of music, applicable to analyzing the various musical elements in "Bridges."



ELD:

Part I: Interacting in Meaningful Ways

- A. Collaborative (engagement in dialogue with others)
- B. Interpretive (comprehension and analysis of written and spoken texts)
- C. Productive (creation of oral presentations and written texts)

Alignment: The "Bridges" assembly provides rich content for students to engage in all three modes of communication.

Student Learning: Students develop language skills through engaging with culturally relevant content.

Further Discussion/Lessons:

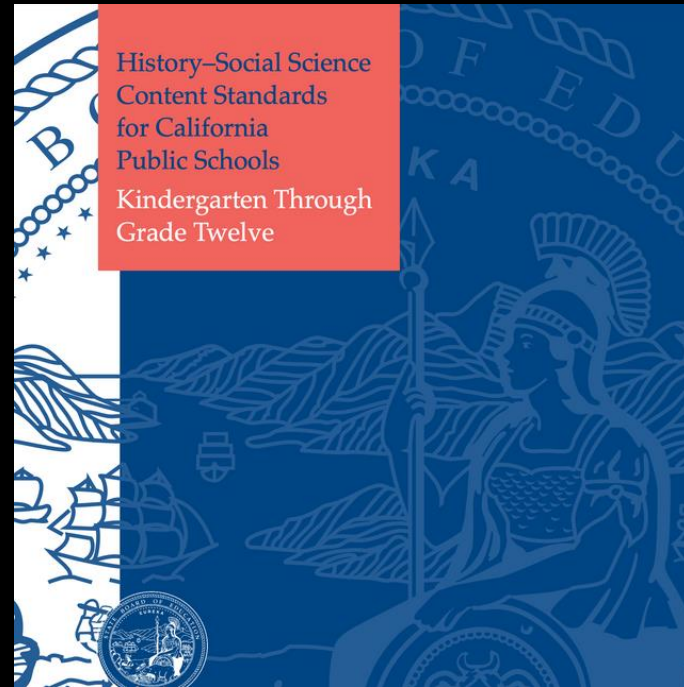
- **Collaborative:** Students could engage in group discussions about the themes presented in "Bridges."
- **Interpretive:** Students could analyze the lyrics of songs or narration used in the performance.
- **Productive:** Students could create presentations or written pieces reflecting on what they learned from "Bridges."



"Bridges" CA Standards Alignment

History-Social Science:

- 4.4.3 - Immigration to California between 1850 and 1900
 - This standard covers the diverse composition of immigrants to California, including their countries of origin and the conflicts and accords among these diverse groups. The "Bridges" assembly could relate to this by discussing African American migration to California.
- 5.4.6 - Describe the introduction of slavery into America
 - This standard covers the introduction of slavery, responses of slave families, and the institutionalization of slavery. This directly relates to the African diaspora content in "Bridges."
- 5.8.1 - Discuss the waves of immigrants from Europe between 1789 and 1850
 - While focused on European immigration, this standard could be expanded to discuss African forced migration for context.
- 7.7.3 - Explain how and where each empire (Meso-American and Andean civilizations) arose and how the Aztec and Incan empires were defeated by the Spanish
 - While focused on American civilizations, this could provide context for discussing the impact of European expansion on African societies.



History-Social Science:

- 7.11.2 - Discuss the exchanges of plants, animals, technology, culture, and ideas among Europe, Africa, Asia, and the Americas in the fifteenth and sixteenth centuries and the major economic and social effects on each continent
 - This standard directly relates to cultural exchanges, including those from Africa, during the time of the slave trade.
- 8.7.2 - Trace the origins and development of slavery
 - This standard directly addresses the development of slavery and its effects, highly relevant to the "Bridges" content.
- 8.9 - Students analyze the early and steady attempts to abolish slavery and to realize the ideals of the Declaration of Independence
 - This entire standard set deals with efforts to end slavery, providing important historical context for "Bridges."
- 8.12.7 - Identify the new sources of large-scale immigration and the contributions of immigrants to the building of cities and the economy
 - This standard addresses immigration and cultural contributions, relevant to discussing African American contributions highlighted in "Bridges."



“Bridges” CASEL Wheel Alignment

Self-Awareness:

Competencies covered:

- Integrating personal and social identities
- Identifying personal, cultural, and linguistic assets
- Linking feelings, values, and thoughts
- Examining prejudices and biases

Self-Management:

Competencies covered:

- Managing one's emotions
- Exhibiting self-discipline and self-motivation
- Setting personal and collective goals

Social Awareness:

Competencies covered:

- Taking others' perspectives
- Demonstrating empathy and compassion
- Understanding and expressing gratitude
- Identifying diverse social norms, including unjust ones
- Understanding the influences of organizations/systems on behavior

Relationship Skills:

Competencies covered:

- Communicating effectively
- Developing positive relationships
- Demonstrating cultural competency
- Practicing teamwork and collaborative problem-solving
- Standing up for the rights of others

Responsible Decision-Making:

Competencies covered:

- Demonstrating curiosity and open-mindedness
- Identifying solutions for personal and social problems
- Recognizing how critical thinking skills are useful both inside & outside of school
- Reflecting on one's role to promote personal, family, and community well-being
- Evaluating personal, interpersonal, community, and institutional impacts





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CANVAS

Online Modules

Shan Tu - Coordinator II

- *Center for Distance and Online Learning*



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Modules

Foster Youth Services

Homeless Children & Youth

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Promising Learners Project

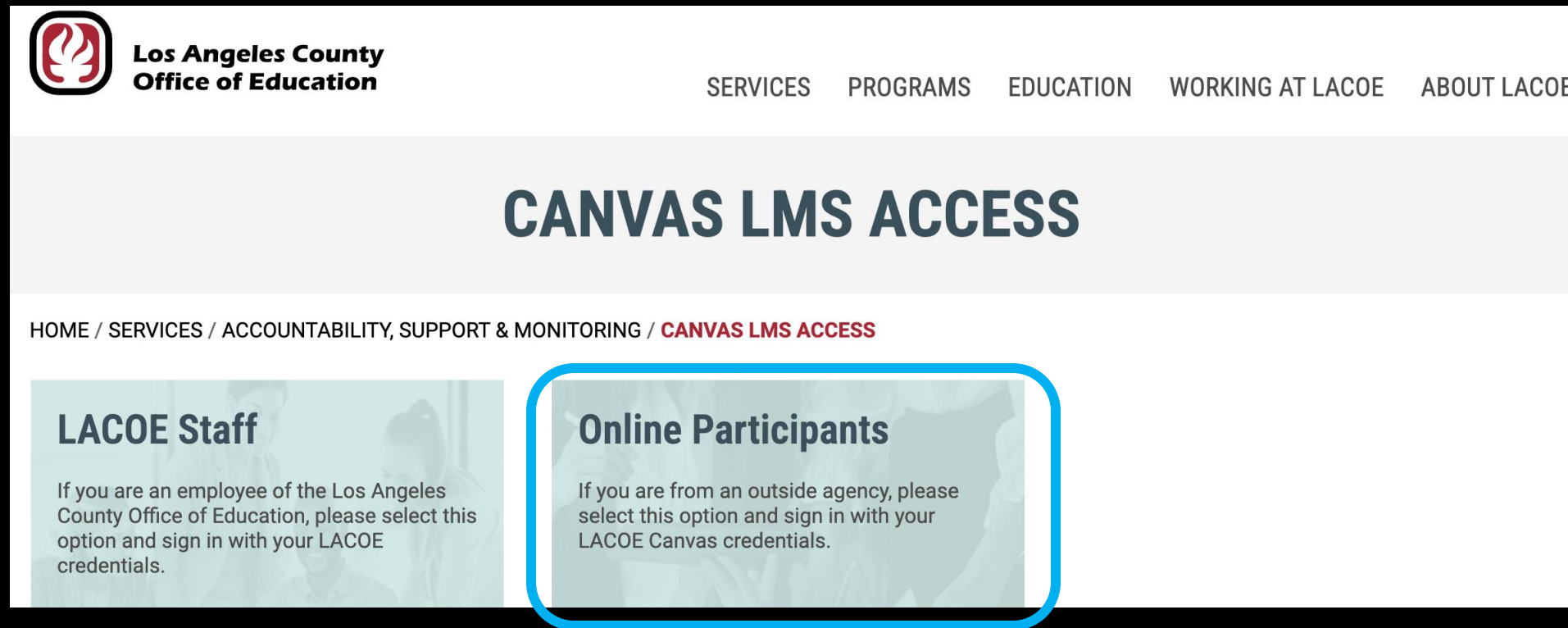
Supporting Youth in Foster Care and Youth that are Homeless by expertly infusing art disciplines and Social-Emotional Learning across content areas.




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CANVAS : TEAL-PLP ONLINE MODULES



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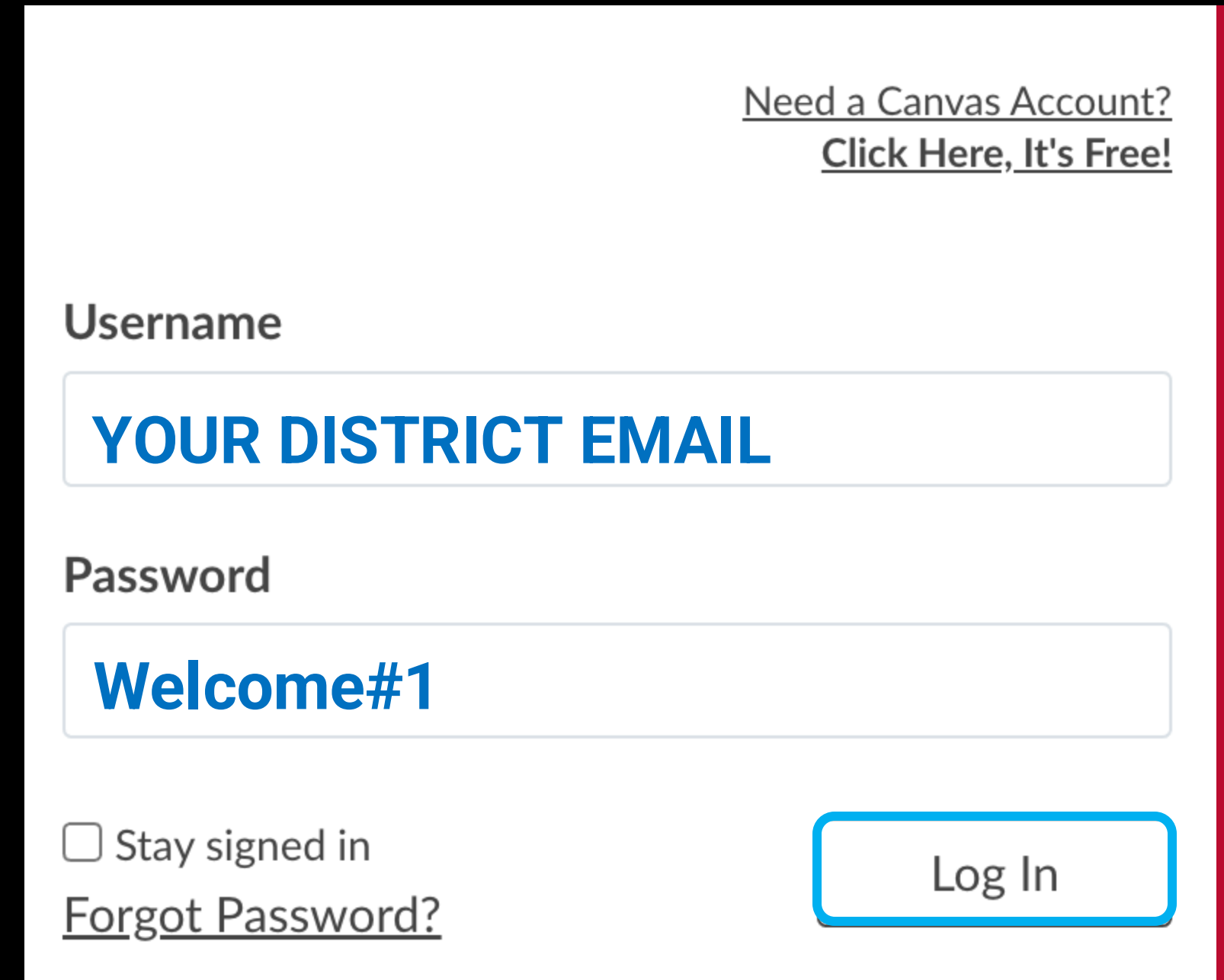
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TEAL Promising Learners Project 2024



TEAL Promising Learners Project 2024

Welcome to the Technology Enhanced Arts Learning (TEAL) project online modules!

The goals of TEAL are to increase the knowledge and skills of K-6 pre-service and in-service teachers and administrators throughout Los Angeles County in the fundamentals and best practices and of arts

[GO TO THE COURSE MODULES](#)

- [ABOUT TEAL](#)
- [TEAL SEL Website](#) ➔

COURSE MODULES

Introduction to Arts Integration

This module explores the ways in which arts integration supports the development and use of the 4Cs and increases access to the curriculum for all students, including English Language Learners. Participants will explore content area standards, careers, creativity, principles of learning, DOK, and Bloom's Taxonomy.

Social and Emotional Learning

The basic elements of social and emotional learning (SEL) as described by the Collaborative for Academic, Social and Emotional Learning (CASEL), and the ways in which the visual and performing arts support this module.

Music Integration

Participants will gain a basic understanding of the integration and benefits of music activities in the elementary classroom, exploring the elements of music, listening and performing practices, instrument knowledge, and an overview of the developmental stages for children's vocal abilities is included. Strategies and activities that integrate music with literacy and other content areas are offered and modeled throughout the module.

Theatre Integration

Participants will gain a basic understanding of the integration and benefits of theatre and creative dramatics in the elementary classroom. Beginning with a focus on "play", the module guides learners through verbal communication through pantomime and tableaux as well as verbal communication activities that help students build their "stage voice".




Begin Pre-Assessment

TEAL: Introduction to Arts Integration Pre-Assessment


No Time Limit

No Due Date


Begin




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Inbox



History



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Help


Question Navigator

←

Pinned Questions

★

 TEAL: Introduction to Arts Integration Pre-Assessment


 Instructions

1

True or False

10 points

If one expands the meaning of text to include ar




2

True or False

10 points

The CA Arts Standards are characterized by the




3

True or False

10 points

The Kennedy Center's Arts Integration Checkli




4

True or False

10 points

Visual and Performing arts-integrated lessons r




5

Matching

10 points

Match the following terms with the correct defi




6

Matching

10 points


Match the following terms to their definitions.



7

Multiple Choice

10 points



- 1

10 points

If one expands the meaning of text to include an artform, using text-dependent questions that require answers supported by evidence for critiquing learning, but also is an effective way to support Common Core Literacy standards.

☐ True

☐ False
- 2

10 points

The CA Arts Standards are characterized by these artistic processes: Creating, Performing, Presenting, Producing, Responding, Connecting.

☐ True

☐ False
- 3

10 points

The Kennedy Center's Arts Integration Checklist describes the learning principles of Constructivism as actively built, experientially evolving, collaborative, and reflective.

☐ True

☐ False
- 4


10 points

Visual and Performing arts-integrated lessons require that teachers become proficient with many art tools and techniques before attempting integr

☐ True

☐ False

Pre-Assessment View



Account

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TEAL: Introduction to Arts Integration Pre-Assessment

Instructions

1 True or False 10 points
If one expands the meaning of text to include ar

2 True or False 10 points
The CA Arts Standards are characterized by the

3 True or False 10 points
The Kennedy Center's Arts Integration Checkli

4 True or False 10 points
Visual and Performing arts-integrated lessons r

5 Matching 10 points
Match the following terms with the correct defi

6 Matching 10 points
Match the following terms to their definitions.

1 10 points
If one expands the meaning of text to include an artform, using text-dependent questions that require answers supported by evidence for critiquing an artform not only deepens learning, but also is an effective way to support Common Core Literacy standards.
☐ True
☐ False

2 10 points
The CA Arts Standards are characterized by these artistic processes: Creating, Performing, Presenting, Producing, Responding, Connecting.
☐ True
☐ False

3 10 points
The Kennedy Center's Arts Integration Checklist describes the learning principles of Constructivism as actively built, experientially evolving, collaborative, problem-solving, and reflective.
☐ True
☐ False

4 10 points
Visual and Performing arts-integrated lessons require that teachers become proficient with many art tools and techniques before attempting integration.
☐ True
☐ False

There are a total of 16 questions.
Don't forget to click 



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Please Complete 16 Question Pre-Assessment

10 minutes





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CASEL Connection Reflection

Karla Sequeira - Coordinator I

- *Center for Distance and Online Learning*

Jeannine Flores- Coordinator III

- *Center for Distance and Online Learning*



Encore to Empowerment

Self-Awareness and Self Management (Center Stage)

- **Jonathan Grant Brown's keynote on resilience-building:**
 - Helps students recognize emotions and strengths (Self-Awareness)
- Develops strategies for stress management and motivation (Self-Management)
- Hands-on theater and music workshops:
 - Provide practical tools for emotional expression and management
 - Allow students to 'rehearse' different emotional states and responses

Self-Management (Rhythm Section):

- **Arts-integrated SEL techniques:**
 - Equip students with artistic methods for emotion regulation
 - Use rhythm and performance to teach self-discipline and focus
- **Conga Kids' African Diaspora session:**
 - Teaches rhythmic techniques for emotional regulation
 - Demonstrates how maintaining character or rhythm builds self-control



Social Awareness and Relationship Skills (Ensemble):

- **Kellen Law's session on community engagement through theater:**
 - Encourages perspective-taking and appreciation of diversity
 - Develops collaborative skills through group performances
- **African Diaspora exploration:**
 - Enhances understanding of different cultural contexts
 - Fosters empathy through exposure to diverse stories and experiences

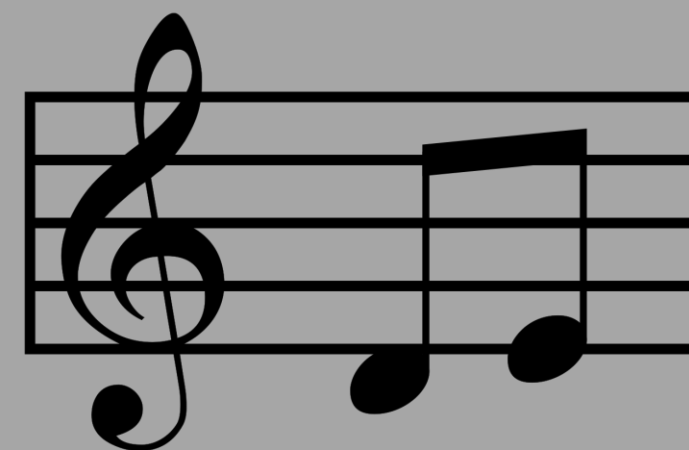
Responsible Decision-Making (Conductor):

- **Discussions on arts-based community partnerships:**
 - Encourage consideration of ethical implications of actions
 - Help students understand how their choices affect others
- **Strategies for addressing chronic absenteeism through arts:**
 - Teach students to make constructive choices about personal behavior
 - Demonstrate how individual decisions impact group success



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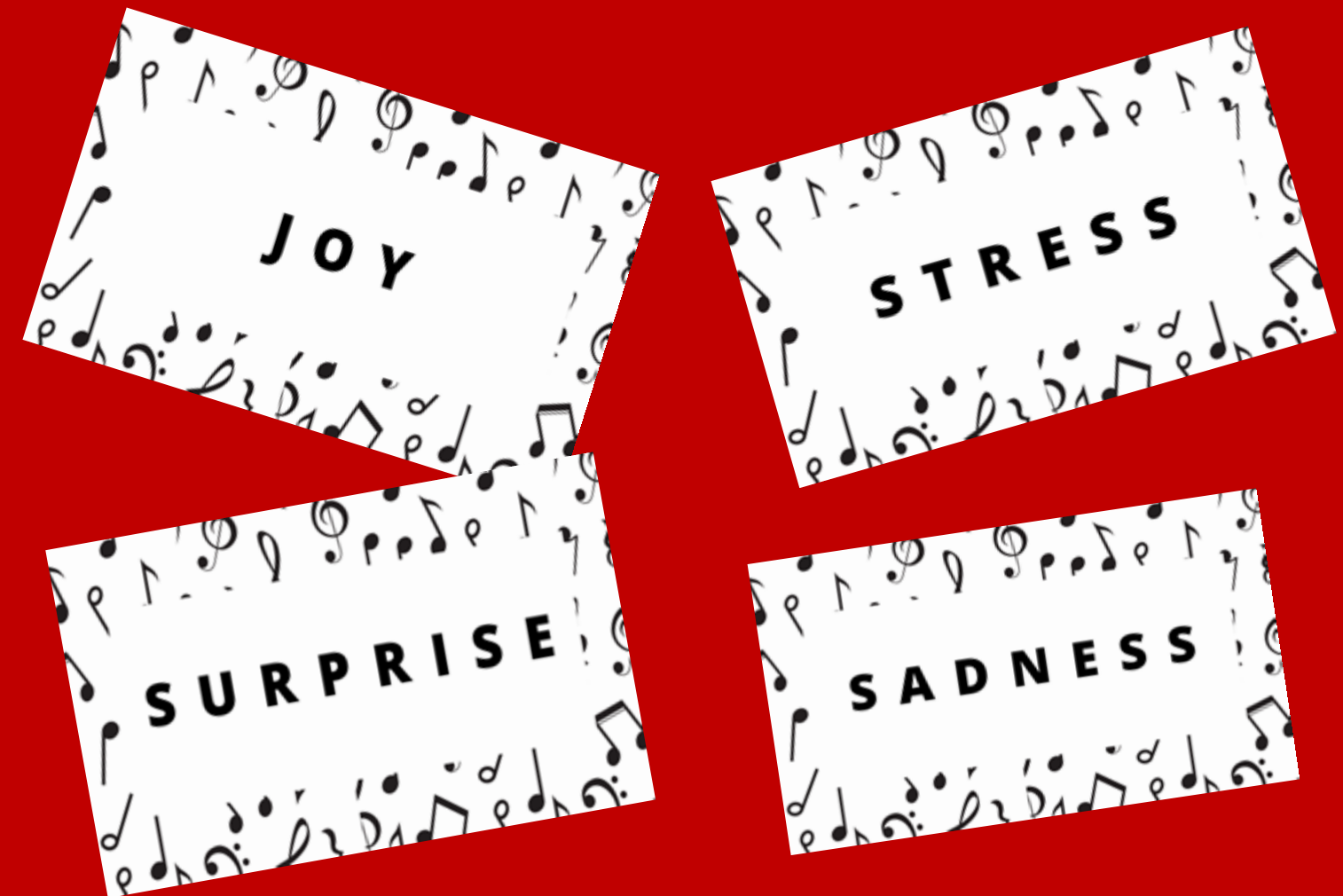
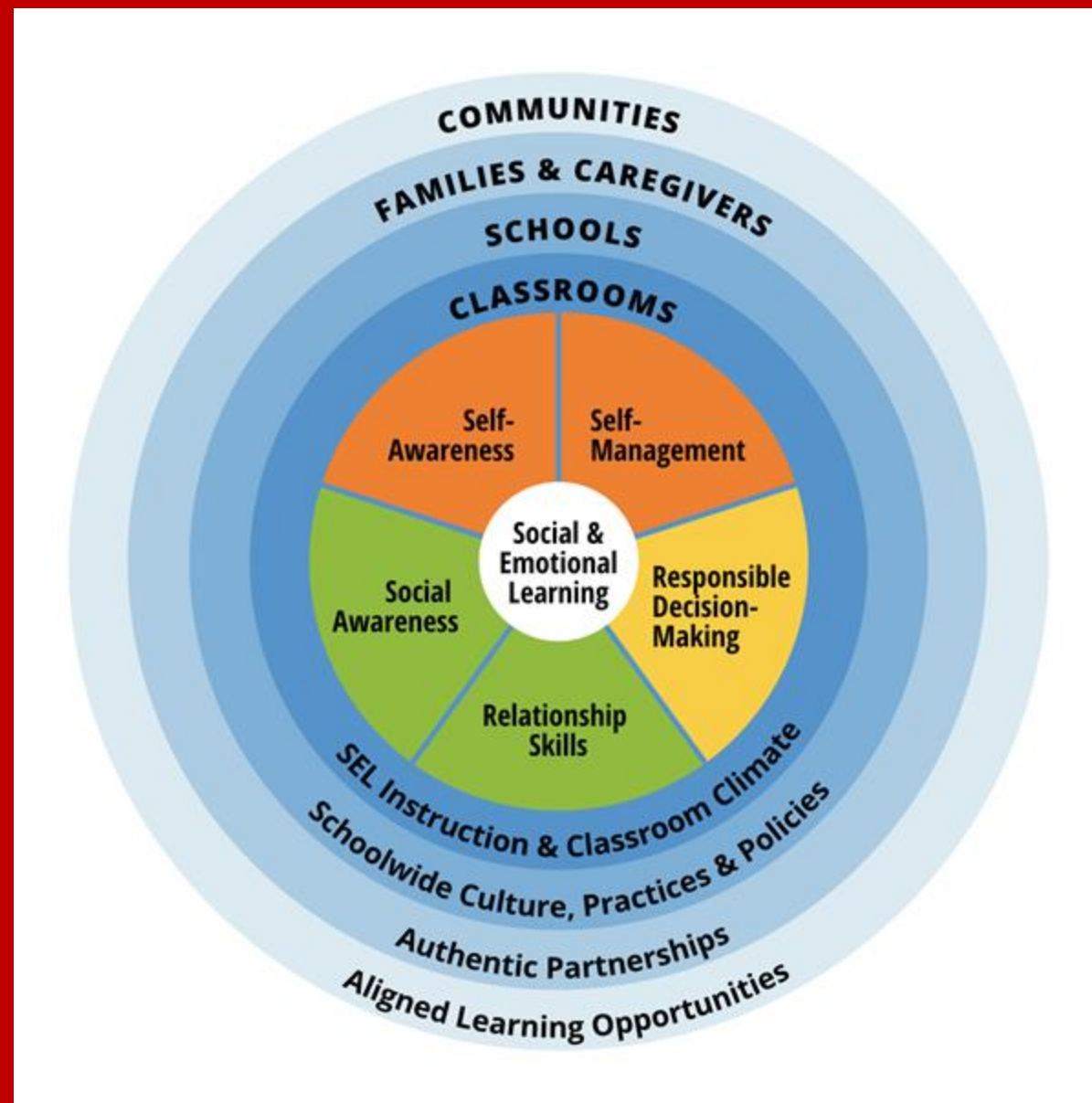
Community Building





Emotional Orchestra

When Multiple Emotions Take Center Stage...



"The real art of conducting consists in transitions." Gustav Mahler

"I'm now doing three things: concerts, conducting, and teaching and they each support each other. I learn to see things from different perspectives and listen with different ears." Itzhak Perlman



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Feedback Survey



Promising Learners Project



bit.ly/PLPAcademySurvey2024



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Optimistic Activity and Closure

Dotti Ysais - Project Director III

- *Center for Distance and Online Learning*

Mike Perez - Project Coordinator II

- *Promising Learners Project*





One-Word Whip Around

- Something I learned today...
- I am looking forward to tomorrow because...
- Something I'll do as a result of this academy is...



- Resilience
- Integration
- Diaspora
- Inclusion
- Rhythm
- Ensemble
- Empathy

- Inspiration
- Growth
- Connection
- Discovery
- Application
- Exploration
- Transformation

- Innovate
- Implement
- Reflect
- Engage
- Adapt
- Create
- Motivate



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Promising Learners Project

Customized Coaching
Sessions



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cdol

Engage, Collaborate, Build Capacity



plp.lacoe.edu



COACHING SESSIONS:

Content specialists will support LEA's in creating a sustainable system in a safe space in which to learn from each other.

- Wed. November 6, 2024
3:00 p.m. - 4:00 p.m.
- Tuesday, January 7, 2025
3:00 p.m. - 4:00 p.m.

REGISTER NOW!

REGISTER
NOW!

bit.ly/PLPCoaching2024-25

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Upcoming Customized Coaching Sessions

Wed. Nov. 6, 2024 and
Tues. January 7, 2025

3pm - 4pm



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“Encore of Empowerment”

Year Two - Theater and Music

Center for Distance and Online Learning

Thank You

Contact Information
cdolhelp@gmail.com
(562) 922-8852

Visit our Website
cdol.lacoe.edu



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